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AMERICAN ART NEWS.

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Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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WINSLOW HOMER OMITTED.

In our hastily prepared list in last week's issue of what seemed to us the most glaring omissions in the list of American painters and sculptors, whose works chosen by the Academy of Design Committee are to represent modern American Art at the Venice Exposition, we overlooked by accident the name of Winslow Homer. It is, of course, possible that the Academy Committee was not able to secure from the artist, or from any collector or dealer, what they considered a representative example of this most typical and strongest of modern American painters, but if so, the fact is only the more to be regretted. We understand that the Committee were not able to secure representative examples of such painters as George Inness, Sr., Horatio Walker, D. W. Tryon, and even of the

younger Willard Metcalfe. If this be so—and every effort was made by the Committee to induce the living Walker, Tryon and Metcalfe, or the collectors and dealers who own and control their pictures, to loan the same—it does not speak well for the patriotism of those who refused.

THAT ART TARIFF.

Another week's reflection only confirms our belief that the twenty-year art clause in the Payne tariff bill is unworkable, and that if it stands it will mean all manner of confusion and trouble. The dealers in antiques, art objects, porcelains and potteries, furniture and textiles have finally realized that the new clause affects them, and that as it provides for the admission of all works of art, including pictures and statuary, at 20% if produced within the past twenty years, instead of at the present high rates, and before that free, it simply means that the appraiser at every American port of entry will become a judge of what are works of art and what are manufactured products. Imagine these conditions, and to what they will lead!

The dealers in pictures and statuary also now finally realize that as the new tariff does away with reciprocity treaties, the present duty of 15% from all countries, excepting Holland, on all modern works is increased to 20%. Oh! Free Art League, where is Thy Victory? As one dealer in antiques, of Oriental birth, remarks, "It is all a misery."

THAT ACADEMY SITE.

We call attention to the condensation elsewhere in our columns of the letter written by Mr. Howard Russel Butler, the well-known artist, on the proposed Academy Galleries in Central Park. His arguments for the plan seem to us so admirably thought out and presented as to leave his opponents without ammunition for reply. Meanwhile the New York Times, which appears to be edited, on this subject at least, from the Century Club, where some of its editorial writers foregather with certain elderly academicians, still fights the plan. It has not yet proposed a better one.

OBITUARY.

Richard Lamb.

Richard Lamb, one of the partners in the art firm of J. & R. Lamb, 23 Sixth Avenue, died last week at his home, 119 West 106th Street, after a five days' illness. He was 74 years old. Mr. Lamb was born in England and came to the United States when four years old. The firm, of which he was one of the heads, was established fifty-five years ago by Mr. Lamb and his brother Joseph. Fred S. Lamb and Charles R. Lamb, both well-known artists, are nephews of the dead man.

David Pell Secor.

David Pell Secor died on Wednesday of pneumonia, at the Hospital, Bridgeport, Conn. He was 85 years old, a native of Brooklyn and was a descendant of the Pell family. He was an artist and an art critic.

CORRESPONDENCE.

That Art Tariff.

Editor AMERICAN ART NEWS.

Dear Sir:—Now that the Ways and Means Committee has recommended to Congress the removal of duty on paintings and works of art, the twenty-years clause is the principal item to which everybody's attention seems to have been directed. But there is another question to be considered, a question of the utmost importance.

The new tariff law, in one of its paragraphs, says that the maximum tariff will be applied to all countries not granting the United States rates of the best favored nation.

Therefore, if this clause should be adopted by Congress and if France should not concede to this country the rates of the most favored nation, which the United States have not obtained as yet, French pictures will have to pay the maximum tariff, that is, 20%, even if free art should be voted.

What I say about France, as an instance, is true for all the countries which do not grant the favored tariff rates to the United States, and naturally the various commercial interests and the necessary protection of commerce and industry in certain countries make it impossible for all nations to favor America, like Holland. Another instance, I think, is Italy. If my assertion proves to be correct it would mean that paintings by Van Eyck, Rembrandt, Hals, Van Dyck, Watteau, Corot and others, possibly all the Italian school, would have to pay a duty of 20%.

If the majority of the Senate votes for free art, the tariff must be abolished without any restriction whatsoever, and it seems to me that the attention of the well meaning legislators should be called to this vital point at once. The maximum clause, therefore, which is applied to the nations that do not favor the United States should not be laid on art.

It is impossible to adopt the law as it is framed presently. English art being free, would come in abundance, and while it is a most interesting art it only represents a style or an evolution of art, as does each art taken separately.

One of the principal aims of the removal of duty on art is to obtain pictures for the best education of home artists. Now, if one art is favored in prejudice to the other, artists will suffer from it, inasmuch as certain great masters will not be known to them. They will not be in a position to study them and their inspiration, instead of turning towards the style of painting which appeals to them the most, will direct itself elsewhere and hurt their genius. Suppose that the Barbizon school had been taxed 20% for the last thirty years and that English landscapes had come in free, do you think that the American school, which has been chiefly inspired by the men of 1830, would be to-day the great landscape school, which is recognized everywhere?

This same argument can be applied to the education of the American people, who will be misguided in its judgment of general art. If people cannot compare how can they learn and understand?

The Louvre, the foremost art museum of the world, takes particular care in representing in its galleries works of all the schools, of all the periods, in grouping and representing all kinds of art. The United States ought likewise to be a large museum in which no art must be excluded.

Yours very truly,

Rene Gimpel.

New York, March 30, 1909.

For Specific Duty on Art.

Editor AMERICAN ART NEWS:

Dear Sir: I have read with the greatest interest the question of duty or no duty on art, and I must confess (being personally entirely disinterested in the question) that I am also lately in favor of the duty of \$100 (not less) on any painting imported, as advocated by the AMERICAN ART NEWS.

The duty of \$100 (and not less) simply means that we will have the quality instead of the enormous quantity of cheap works and bogus pictures of all kinds.

Getting only good paintings means, too, a great art education for the whole country.

From any point of view, the taking off of all duty spells starvation for the majority of the American artists. The living expenses are two or three times higher in the United States than in Europe: for instance, in Italy and Germany, good artists, I am told, are perfectly happy to earn two dollars (and less) a day all year round, painting pictures by the gross, of the same kind, for a number of large art factories, which flood the United States with that kind of trash, and making fabulous profits in fooling the credulous Americans with works signed (of course, all forgeries) with the names of the greatest modern European painters, and all that, more or less at the

expense of thousands of American artists, who cannot sell their works at any price.

Of course, many of the artists in this country who have arrived at the top are willing to have all duty taken off, but we must not forget that the hardest struggle in the world to reach success is the artist's lot, and we should think of the thousands who are desperately struggling, and do the best that can be done to help them.

And surely that duty of \$100 (and not less) will do it considerably!

And that duty should be in force, as long as the living expenses are so terribly high in the United States and last as long as the feeling exists everywhere in Europe that any kind of trash is good enough for the Americans!

Paul De Longpre.

Hollywood, Cal., March 20, 1909.

More Artists Want Specific Duty.

Editor AMERICAN ART NEWS:

Dear Sir:—We, the undersigned, are American artists and we believe there should be a specific duty of one hundred dollars upon every painting which is imported into this country:

Ruben G. Lamb, Charles E. Heil, Felix A. Gendrot, Charles Copeland, A. W. Buhler, B. K. Howard, Reginald F. Bolles, Frederic D. Williams, Mary N. Richardson, William W. Churchill, Carl G. Cutler, Henry W. Rice, Ernest L. Ipsen, C. Chase Emerson, Margaret P. Richardson, Frederick A. Bosley, H. H. Lamb, Richard Andrew, Frederick W. Oliver, Frank P. Fairbanks, Walter Gilman Page, Albert R. Thayer.

Free Art Protested.

Editor AMERICAN ART NEWS:

Dear Sir:

In the name of justice to all, I write the following lines, thus voicing the sentiments of thousands of our nation. The United States is not New York City only. For the last twelve years thousands of people, not multi-millionaires either, all over this country, have purchased foreign paintings, paying duty on them without demur, thinking like all right-minded people should, that art is a luxury and should be taxed to help increase the government revenue. They have paid 15 and on some paintings 20 per cent. duty. By what right is the value of all these purchases to be lessened and depreciated by the removal of the duty; except, forsooth, because the multi-millionaires and billionaires want their magnificent collections, not bought here from art dealers, but abroad, to come in duty free? They were bought for their own private galleries, for their pleasure, and their families. No one is fool enough to believe that all these collections, on which the duty is many millions, are to be donated to the public.

These very rich men do not buy any of the twenty-year-old pictures; they buy Millet, Daubigny, Constable, Nattier and Rembrandt. Let them pay duty.

Fair Play.

New York, March 30, 1909.

CANADIAN ART TASTE.

Many of the best paintings in the country are owned in the private galleries of Ottawa, Montreal and Toronto. It is known that the Canadians were among the first to secure the best of the modern Dutch, that Mr. Greenshield's taste for Weissenbruch, Israels and the coterie of splendid painters of Holland has spread to other of his countrymen, and that the canny Scotch, English and old-time French descendants have been thrifty in making some of the most valued works their own.

Before this time the buyers of Canada, in common with relatives across the water, were the first to appreciate the Barbizon school and to claim the finest examples possible. Staats-Forbes and Archibald Young discovered and made conquest of the highest art of their day. For this reason the Canadian taste has been kept on the alert. Montreal and Ottawa do not seem far from London, and the traveled Englishman lets nothing good escape him.

It is known that Canadian buyers have not failed to watch American art and to possess themselves of eminent examples. A high official of the Canadian Pacific Railroad is an amateur painter of no mean ability and was one of the first to recognize William Keith, the Californian, and to buy his paintings. These now hang in a Canadian gallery.

In matters of local art Canada is going ahead. The small exhibitions are select; the portrait painters are in the lead, and now and then one comes over the border with art that can rank beside any in the larger United States exhibitions.